

PRESENTERS & PERFORMERS



EMERITUS PROFESSOR LARRY SITSKY born in China of Russian-Jewish parents, travelled to Australia in 1951 and settled in Sydney. He studied piano from an early age and was granted a scholarship to the New South Wales Conservatorium of Music, where he studied piano and composition, graduating in 1955. Post-graduate studies continued with the distinguished Australian pianist and teacher, Winifred Burston. In 1959 he won a scholarship to the San Francisco Conservatory, where he studied with the great Egon Petri for two years.

Returning to Australia, he joined the staff of the Queensland Conservatorium of Music. A grant from the Myer Foundation in 1965 enabled him to conduct research into the music of Ferruccio Busoni, on whom he has written extensively. In 1966 he was appointed Head of Keyboard Studies at the School of Music in Canberra (now part of the Australian National University), where he was later Head of Musicology, Head of Composition Studies, Head of Academic Studies and now Distinguished Visiting Fellow, as well as Emeritus Professor.

Larry Sitsky was the first Australian to be invited to the USSR on a cultural exchange visit, organized by the Department of Foreign Affairs in 1977. He has received many awards for his compositions, including the A.H. Maggs award twice: for his "Violin Concerto No.1" in 1971 and the "Clarinet C Concerto" in 1981; the Alfred Hill Memorial Prize for his "String Quartet No.1" in 1968 and a China Fellowship in 1983. His work "Maherq," for bassoon, won the inaugural prize awarded by the Fellowship of Composers in 1989, and his "Secret Gates of the House of Osiris" won the inaugural National Critics' Award in 1989. In 1984 he received the inaugural Australian Composer's Fellowship presented by the Music Board of the Australia Council. This gave him the opportunity to write a large number of compositions ranging from solo instrumental pieces to large orchestral works, including a Second Violin Concerto ("Gurdjieff"), Concerto for guitar and Orchestra, Concerto for orchestra (Completion and Realization of Busoni's "Fantasia Contrappuntistica") as well as work towards a number of operas. It also enabled him to revise his book "Busoni and the Piano" and to commence work as pianist on the "Anthology of Australian Piano Music." Other books from that period include the two-volume "The Classical Reproducing Piano Roll," and Music of the Repressed Russian Avant-Garde, 1900-1929. He recorded a CD of the complete sonatas of the Australian composer Roy Agnew, among a number of CDs of Australian piano music. Larry Sitsky was the recipient of a Fulbright Award in 1988-1989 and won an Advance Australia Award for achievement in music in 1989.

He has had works commissioned by many leading Australian and International bodies, such as the ABC, Musica Viva, the International Clarinet Society, the Sydney International Piano Competition, Flederman and the International Flute Convention. Works from the 90s include a Piano Concerto, "In Pace Requiescat" for voice and strings, a Trio for flute, clarinet and piano and a Book of Songs for voice and piano.

1993 marked a huge national success with his opera "The Golem," whilst 1994 was noted by concerts and performances all round Australia to mark his 60th birthday. His big collection of teaching pieces, "Century" was written at this time, as well as an open-ended contract with Seesaw Music in New York.

In recognition of his various achievements, he was granted a Personal Professorial Chair at the Australian National University, and was awarded the University's very first Higher Doctorate in Fine Arts in 1997. A biography was published in the USA in 1997. In 1998 he was elected Fellow of the Academy of Humanities of Australia, and 2000 he became a member of the Order of Australia.

More recent books include "Anton Rubinstein" and "Australian Piano Music of the 20th Century." In the opening years of the 21st century, various honours and celebrations were showered on the composer, especially during his 70th birthday year in 2004. Two symphonies appeared during this time. The National Library of Australia published Jim Cotter's book "LARRY SITSKY: CONVERSATIONS WITH THE COMPOSER."



CHRISTOPHER NORTON Composer, arranger, educationalist and producer, Christopher is universally regarded as the leader in his field. Born in 1953, he is a New Zealand-born UK-based pianist and composer. Showing early musical promise, he gained a first class honours degree in music from the University of Otago in 1974. He taught music in Wellington high schools, worked as a composer-in-schools for a year and then free-lanced as a composer, arranger and pianist. He moved to the UK in 1977 on a New Zealand Government Scholarship and has lived there ever since.

In 1980, he embarked on a free-lance career and within a short time was published. His earliest publications were with Universal Edition in London, and included "Carol Jazz" and "Sing'n'Swing," for choir, piano and percussion.

His long and fruitful association with Boosey & Hawkes (since 1983) has resulted in his world famous smash hit Microjazz series. This educational music series has expanded over 20 years to include music for all of the major instruments with piano, ensemble books and midi-file backings and has been ranked as one of the biggest selling music series world-wide, with over a million sales to date ... *"one of the most widely used educational series ever published."* Norton's other publications with Boosey & Hawkes include the "Essential Guides to Pop," "Latin and Jazz Styles," the Rock, Country, Latin and Jazz Preludes series, and the Christopher Norton Concert Collections. Other recently published works include a CD-ROM, "So You Wanna Be a Pop Star" and tutors for electronic keyboard and guitar.

In 2007 Frederick Harris Music in Canada published Christopher Norton's "Connections for Piano," a collection of 180 new, original piano pieces in popular styles ... *"ideal for students and teachers looking for a sound pedagogical supplement or alternative to the study of classical piano literature."*

Norton is also a publisher in his own right, most recently as a founding partner in Novus Via Music Group, the publisher of American Popular Piano. This unique series was written to offer American students traditional skills in the context of popular styles. Norton focuses on composing authentic, appealing, yet educationally-sound pieces in popular styles at all levels of piano study, including early years.

Norton has held workshops in Australia and New Zealand, Canada and the USA, Holland, Spain, Germany, Malaysia, and Singapore. He is in high demand for his unique and creative presentations. He offers sessions ranging from improvisation coaching for grade-school band teachers to adjudicating non-competitive piano festivals with literally thousands of student entries; from offering personal, intensive master class sessions at all levels to lectures in advanced composition. Everywhere he goes, his fresh and uplifting approach to music never fails to inspire and enlighten all who attend. Norton lectures all over the world on aspects of his work and likes to integrate traditional teaching methods with aspects of modern technology.

Most recently, Norton has produced a series of stunning Micro Musicals for school children between the ages of 5 and 12. These include Shakespeare musicals, musicals on mythological themes, Dickens and both World War 1 and World War 2 musicals. He is currently Composer in Residence in two London schools, responsible for a musical a term for every year group over a two-year period.

Norton is presently writing a series of commissioned pieces including an exciting new Jazz syllabus for brass and wind for ANZCA. Most recently, he has written a very well received Piano Sonata and is presently finishing a set of pieces based on Asian themes for piano and a major piece for classical guitar.

Christopher Norton is married to Wendy Norton and lives in London and Canada.



KERIN BAILEY graduated from the University of Adelaide with an Honours degree in music, majoring in Classical piano under renowned pianist and teacher Lance Dossor. He has been a music lecturer with TAFE and the University of SA and has composed and published some of Australia's most popular teaching materials - most notably the "Jazzin' Around" and "Jazz Incorporated" series for piano, strings, winds and brass. His most recent release is Five Dances for Flute and Piano. Kerin is one of Adelaide's most versatile pianists, and is especially noted for renditions of jazz standards with a 'Classical' touch. He has worked with some of Australia's leading jazz musicians and popular artists such as James Morrison, Graham Lyall, Kate Ceberano, Frankie Davidson, Judith Durham and Normie Rowe. He recently released his first commercial jazz CD jointly with legendary Adelaide saxophonist Bob Jeffery: "Body and Soul".



ELISSA MILAE is a Sydney-based composer, writer, speaker and educator whose influence on piano pedagogy extends around the globe. Her "Little Peppers" series is widely used in piano curricula and performance assessment syllabuses (ABRSM, Trinity College London, AMEB, Royal Conservatory of Music, ANZCA, NZMEB, London College of Music) and her advocacy for a repertoire-rich approach to piano pedagogy has resulted in a world-wide grass-roots movement (aka "The 40 Piece Challenge"). Her P Plate Piano series for the Australian

Music Examination Board has redefined, for thousands of Australian children, the path to that first piano exam, while her ground-breaking "Getting to..." and "New Mix" repertoire series have become staples for students across Australia. She has lectured in the EPTA Piano Pedagogy course, and as part of the Sydney Conservatorium Piano Teacher Festival, and has been guest speaker at MTNA, NCKP, MTAC, ISME, & APPCA



BARRY ARCHIBALD (ANZCA Chairperson) B.A., B.Ed., M.Ed./DIPT, AAGM. I am the current chairperson of ANZCA, a member of the Board of Directors and a member the panel of examiners. I retired as principal of Ringwood North Primary School (Vic.) in 2010, having held that position for 17½ years. Following my retirement I took up positions at a number of schools that were experiencing difficulties. These appointments were at the request of the Victorian Education Department. Ringwood North is recognised for the excellence of its performing and creative arts program, a program that was non-existent at the time that I was appointed principal (1992). In saying this I am not implying that this was all my doing, however I am proud that I was able to establish the program by acquiring high quality musicians and music staff to bring to life creative opportunities for children in music, something that as an educator I believe is essential to a well-rounded education. I established successful instrumental music programs in all schools to which I was appointed. As a child, my parents supported my love of music, paying tuition fees for many years. As a teacher and school leader I was to be in a position to offer a program that was an integral part of school life and at affordable cost to enable all who wished to learn an instrument every opportunity of doing so. The school continues the tradition of staging a biennial musical production. The productions are not modifications of stage musicals but the full version of each musical staged (The Wizard of Oz; Aladdin, Snow White). Set design, lighting, music, costuming and many months of rehearsals have been pivotal to the very high regard and music craft in which the productions have been staged.

My own music education began when I started piano lessons at five years of age. For the greater part of my studies on piano Gordon Blake, the founder of the Australian Guild of Music and Speech was my teacher. Bill Lock provided me with a fine appreciation of the theory of music. Both were exemplary teachers and performers. Before taking up leadership positions in schools I was an examiner in music and for a time, I was Director of Music Studies with the Guild. When associated with the Guild I had the good fortune to be working closely with Bill, June McLean (who at that time was an examiner in the theory of music) and long-time colleague Ivor Morgan. In terms of my academic background, I hold three degrees from Monash University, one being a Masters research degree; a Diploma of Teaching (music major studies); Guild performer diplomas. I am a life member of the Australian College of Educators (MACE) and was awarded a Centenary Medal in 2001 for my contribution to education in the Maroondah district. I am currently nearing completion of a PhD at Charles Sturt University. My research interest is in the discipline of education history.

My work with fellow of Directors of ANZCA will enables me to support the exciting initiatives that the directors have been progressively putting in place to shape the exciting future ahead for an organisation that is highly regarded for the excellence of its music education program. Moves to establish associations with the University of South Australia, Monash University and the Australian National University demonstrate ANZCA's forward thinking approach to the importance of creating long-term connections with tertiary institutions that foster the advancement of excellence in music performers both in Australia and internationally. Our scholarships at the universities are welcomed and appreciated by academic staff. On a personal level, having the time to be in a position to offer my experience to ANZCA and to connect and reconnect with dedicated musicians, teachers and students has been enriching. As an examiner I always look forward to meeting many of you either at meetings or at your music studios when examining your students.



MICHAEL KIERAN HARVEY (Performer) was born in Sydney and studied piano with Alan Jenkins, Gordon Watson, and at the Liszt Academy, Budapest, under Sándor Falvai. His career has been notable for its diversity and wide repertoire. He has especially promoted the works of Australian and contemporary composers and recorded over 40 solo CDs on various labels. He has premiered many new Australian and international concertos with all Australian symphony orchestras.

Harvey's compositions have been performed in Europe, the UK, North and South America and Asia, in addition to major Australian festivals. He concentrates on non-standard formats, often humorously questioning classical music and embracing diverse influences.

His hour-long multi-keyboard homage to Zappa "48 Fugues For Frank" was premiered at Mona Foma in 2010 and received the AMC Tasmanian state award for composition in 2011. His "Psychosonata" (piano sonata #2) was presented at MONA in their 2012 Synaesthesia festival. Respected musicologist, composer and performer Michael Hannan wrote of Harvey's 2014 "Psychosonata" CD (Move MD 3368): "like many a virtuoso performer turned composer, Harvey's music often stretches the boundaries of performance technique...the "Psychosonata" CD is an enjoyable and often dazzling listening experience." Harvey's trio "Deus est Fabula" was premiered by Plexus at the Melbourne Symphony Orchestra's 2014 Metropolis series at the Melbourne Recital Centre. A live CD/DVD recording of his epic "Iyengar yoga" and ensemble work "Patañjali" (2015) was

released on the Move label and nominated for the AMC awards in 2016. Piano sonata #3 "Aporia" was premiered at the MSO's 2016 Metropolis series. His 90-minute "Green Brain" electronics cycle (based on the eponymous Frank Herbert novel) is due for its premiere in 2017.

Harvey gave the 2012 "Peggy Glanville-Hicks" address on the state of contemporary Australian artmusic to acclaim and controversy. As a pianist Harvey's awards include the Grand Prix in the Ivo Pogorelich Piano Competition, USA (1993 - the world's richest at the time), the Debussy Medal (the Guilde Francaise Concours Paris 1986), the Australian Government's Centenary Medal (2002), the 2009 APRA award for Distinguished Services to Australian Music, and the 2014 AMC state award for best classical performance (Gyger's Inferno).

Recent improvisation collaborations include the Chinese-Australian Typhoon ensemble with Violent Femmes bassist Brian Ritchie, the fluxus-influenced Slave Pianos and Indonesian punk outfit Punkasila, James Hullick's piano concerto with JOLT ensemble, saxophonist Adam Simmons' jazz/rock piano concerto, and Martin Friedel's Dance of the Bee with Astra.

The Michael Kieran Harvey Scholarship was established in 2006 to encourage future directions in Australian keyboard art music, and to date has launched the international professional careers of six exceptional Australian musicians. Harvey is based in Tasmania, where he supports many environmental causes, most recently the 6th Green Oration.



DR. ANITA COLLINS has worked as a primary and secondary school music educator in both Australia and England. Her broad experience encompasses classroom and instrumental teaching, curriculum design and musical conducting of concert band, orchestral and choral groups and specialist and generalist teacher education.

Anita is currently Assistant Professor of Music and Arts Education at the University of Canberra and has been a Visiting Lecturer at the Australian National University. Anita has also had a long association with Canberra Grammar School and Canberra Girls Grammar School.

She is currently involved in a broad range of research projects. These include examining the capacity, adaption and application of music education for early childhood and primary generalist teachers, exploring the improvement of auscultation skills and noise pollution awareness for nursing students through music education, researching alternate music education delivery for disadvantaged children in regional communities and the impact of music education in standardised test scores.

In 2014 Anita was involved with the TED.com network through two project; as author of a short animated film for TED Ed and as a presenter at TEDx Canberra. Both of these project have been very well received with the TED Ed film will have reached over 14 million views by mid 2016 and translated into 27 languages and the TEDxTalk being viewed over 1 million times to date. At this time Anita's TED Ed film is the most watched lesson ever made.

Anita is an innovative and highly awarded musical director. In 2014 Anita won two Canberra Area Theatre Awards for Best Musical Director for a School or Youth Production (Guys & Dolls) and the Orchestra won Best Orchestra in a School or Youth Production. The Orchestra also won the same award in 2012, with Anita as Music Director (Les Miserables). In 2015 Anita was Musical Director for Barnum: The Musical which was performed entirely in a circus tent. She was again nominated for a Canberra Area Theatre Award for Best Musical Director and the musical ensemble was nominated for Best Orchestra also.

In 2015, Anita was the recipient of the '50th anniversary' Barbara Matthews Churchill Fellowship to explore research collaboration between music education programs and neuroscience laboratories in the U.S. and Canada. In 2015 Anita was the creative leader behind of a world premiere work called the Goulburn Concerto. The work is a three movement concerto for professional violin soloists (Kirsten Williams SSO), a professional orchestral musician (10 CSO members) and 20 Goulburn Strings Projects beginner violinists. Anita also conducted the premiere in the Llewellyn Hall, ANU, Canberra.

Her work with pre-service generalist teachers led to Bedrock: Foundations in Music, Bedrock: Foundations of Drama and Bedrock: Foundations in Dance, three in a series of workbooks for adult learners in arts literacy for generalist teachers.

Her doctoral study, through the University of Melbourne, focused on neuroscience and music education and is titled: "Bigger, Better Brains: Neuroscience, music education and the pre-service early childhood and primary (elementary) generalist teacher." Anita has won the inaugural Music Trust Award for Research into the Benefits of Music Education in 2014, awarded the Australian Teacher Education Association (ATEA) Early Career Researcher Excellence Award and the UC Dean's Award for Excellence in 2009 for her research into the curriculum redesign and the NSW Teacher's Guild Research Award in 2005 for her research into boys' music education.

Anita is a member of the Music Australia Advisory Group, the Music Trust Research Panel, Director of ReWire, a not-for-profit foundation raising money for music and neuroplasticity research and Board member for Raising Hope, a not-for-profit foundation dedicated to mentoring young people.



DR. THERESE MILANOVIC is in demand as both performer and pedagogue. She was the first Australian to become a certified Taubman Instructor, and is now Master Level and Associate Faculty with the Golandsky Institute. She has presented numerous workshops on the Taubman Approach in Australia, including: Queensland Conservatorium Griffith University (QCGU), the Music Teachers' Association of Queensland (MTAQ), Australian Society for Performing Arts Health (ASPAH) and was an Invited Speaker at the Australasian Piano Pedagogy Conference (2011). This year she was a Keynote Speaker at the Western Australian Piano Pedagogy Conference (Perth), the Allan Lane Memorial Weekend (Brisbane) and the ANZCA 2016 Conference (Canberra). Teaching the Taubman Approach is the focus of her work at QCGU and in her Brisbane studio, attracting students from interstate, as well as regional and international students via Skype. Skype lessons allow Therese to work with pianists across Australia and also internationally, and also to continue her own learning with her teachers, Edna Golandsky and John Bloomfield.

Therese has performed with Brisbane-based Topology since 2009, including recordings for ABC radio, collaborations with the Brodsky String Quartet, drummer Grant Collins, performances at Brisbane Festival, Queensland Music Festival, Singapore Arts Festival, Salihara Arts Festival (Indonesia), Australian tours, and touring the Netherlands and Belgium with the Kransky Sisters. Previous performance highlights with Collusion include ABC broadcasts, Musica Viva Country Wide and Musica Viva in Schools touring. In addition to performing new music, Therese loves performing chamber music with fellow kindred spirits, bringing both traditional and lesser-known repertoire to the stage. One such project is the Muses Trio, with Christa Powell (violin) and Louise King (cello), celebrating music composed and performed by women. The Muses released their debut CD this year, *The Spirit and the Maiden*, available through www.musestrio.com.



MICHELLE NELSON B.Mus.Hons. (Melb.), L.Mus.A., A.Mus.A., A.Dip.A. Michelle is a guitarist, performer, composer and creative educator with over thirty years' experience in the music industry. Her educational publications include ANZCA's highly-regarded and popular *Modern Guitar* (Preliminary to Grade Six) and *Introductory Guitar* grade books, the *Guitar Steps* system (three books) and the *Modern Guitar Chord Styles* series (three books). As well as specializing in guitar education, Michelle has also had success in the contemporary classical field with several of her compositions being played regularly on national radio in recent years. She has had many of her plucked-strings compositions performed regularly in Australia and Europe, and won the 2013 award by the Australian Bach Society and Classical Guitar Society of Victoria for a guitar composition in the style of a homage to J. S. Bach.



MARK MURPHY is a Melbourne based educator, examiner, author, workshop presenter and session drummer. Most of his career has involved working in rock bands, playing gigs in pubs, clubs and music festivals. He has also worked on recording sessions for various bands and solo artists covering a wide range of styles. Mark has written several books and has conducted workshops and masterclasses on a national and international level. Mark was commissioned by ANZCA in 2009 to compose a new Drum Syllabus which is now in wide use throughout Australia, New Zealand and South East Asia. Mark's dedication to this syllabus has resulted in an extremely well-resourced programme with Grade books from Introductory to Associate Diploma and accompanying material for all sections of the examination including Sight Reading, Aural Tests and General Knowledge.



RAFAYARD is the founder and Principal of a multi-faceted music school: "The House of Creative Learning" in Port Lincoln, South Australia. She is a multi-instrumentalist studying music through ANZCA and enjoys sharing her love of music through teaching and performing. Rafayard is ANZCA's South Australia Representative and author of the ground-breaking ANZCA Ukulele Syllabus. She produced a program to teach the French language through music which culminated in a choir and CD production. Rafayard currently plays and sings in two jazz ensembles and plays clarinet in the Port Lincoln city band. She runs a choir/ukulele ensemble and gives workshops and performances in voice and ukulele at Australian ukulele festivals.



DOUG MCGREGOR has had a long-standing love affair with his saxophone. It started in his youth and they have rarely been separated since. He also plays piano, clarinet and (rough) brass. He currently is MD for two community bands and takes particular pleasure in playing in a vintage jazz band, 1920's style. He believes anyone can share in the joy of improvising.



ANGELA TURNER enjoys a multifaceted career as a pianist and lecturer. Broadcast on Australian radio as soloist and chamber musician, Angela has performed extensively throughout Australia, and the UK, Canada and Taiwan. In recent years, highlights have included recordings and performances in the 4MBS Festival of Classics, Kawai Keyboard Series, Australian Piano Duo Festival, QSO Chamber Series, for Musica Viva (QLD and NSW), and broadcasts on ABC Classic-FM, 3MBS and 4MBS. Angela currently enjoys a focus upon chamber music, most notably with the Lyrebird Trio, who were winners of the piano trio and audience prize at the 2013 Asia-Pacific Chamber Music Competition. Recent engagements have included appearances at the Melbourne Recital Centre, Sydney Opera House, and Port Fairy Spring Music Festival. The Lyrebird Trio were 2014 and 2015 Winter Musicians-in-Residence at Banff Centre for the Arts, Canada, and are Ensemble-in-Residence at the Queensland Conservatorium.

Angela currently lectures at the Queensland Conservatorium, and is head of the Intermediate Piano Program at the Young Conservatorium. A well-respected teacher, Angela is an AMEB Keyboard Examiner, a sought-after adjudicator and presenter around Australia, and a series editor for Hal Leonard. A graduate and Conservatorium medallist of the Conservatorium, Angela completed her Master of Music on exchange at the Royal College of Music, London. During her studies with Joyce Bennett, Natasha Vlassenko and Yonty Solomon, Angela was the recipient of prestigious national academic and performance awards, including a Westpac Award, Florence Davey Pianoforte Scholarship, Australian Postgraduate Award, Griffith Doctoral Scholarship, a three-time winner of the Queensland Piano Competition, 4MBS Chamber Music Prize, Royal Music Schools Association Prize for Accompaniment, amongst many others. She has been on staff at the Queensland Conservatorium Griffith University since 1998.

Her recent recording with Stephen Emmerson, Brieley Cutting and Stewart Kelly, in a two-piano transcription of Mahler's Symphony No.2 "Resurrection" has been released to international critical acclaim on Melba Recordings.

Lyrebird Trio's long-awaited debut recording features works by Nigel Westlake, Beethoven and Smetana, and was released on the Master Performers label in January 2016.



CARMEL LIERTZ M.Ed.Hons (Canberra Uni), StaatsDip Munich Musikhochschule, B.Mus.Perf (QLD Uni) L.Mus.A, A.Mus.A. Carmel Liertz (nee Breusch), Australian music educationalist, pianist, performance coach, performance/health researcher and performance confidence advocate, grew up in Brisbane playing piano and improvising at an early age. Larry Sitsky was influential as piano teacher in her formative teen years at the Queensland Conservatorium, resulting in full-time studies there at 16. The supportive environment provided many performance opportunities (e.g. Geoffrey Parsons masterclass, ABC recitals, the yearly ABC Concerto and Vocal Competition (state finalist), television performances, and utilization of her improvisation ability in theater/musical theatre).

After graduating with the first B.Mus. Performance Degree from the Queensland University (Max Olding, piano), a multiple portfolio followed: official accompanist at the Queensland Conservatorium, repetiteur at the Queensland Theatre Company, teacher at a private girls school and local performer. At 23 she became music lecturer at Salisbury Teachers College, South Australia, but a year later the childhood dream of studies in Germany resurfaced with a German Government Scholarship for performance and pedagogy at the Munich Musikhochschule. Carmel lived and worked in Munich for ten years, absorbing international concerts and deepening her understanding of Baroque, Classicism and Romanticism in the arts.

After returning to Australia following studies at the Munich Musikhochschule and while teaching at the University of New England, the Vice-Chancellor's Initiative Award of \$25,000 acknowledged her pioneering research project, The Use of Videoconference Technology to Enhance Music Performance (1995). Recognising that tertiary students would benefit from performance psychology principles, Carmel completed education research at the Canberra University in 2002. The case studies research, "Developing Performance Confidence: A Holistic Training Strategies Program for Managing Practice and performance in Music" demonstrates positive results by acknowledging the mind-body connections in practice and performance while addressing the pressing health/stress implications (described as 'ground-breaking' by Professor Larry Sitsky).

The Training Program became a book, "Performance Confidence: A Training Program for Musicians – Mind-body Awareness, the 21st Century Approach to Performance Confidence" (2009) and ebook (2012).



RACHEL CAMPBELL holds a Bachelor of Music with Class I Honours and is a sought-after music educator in Canberra. She is passionate about the transformative power of music, especially through choral singing, and is the Musical Director of the Australian Rugby Choir and Director of the Intermediate Choir at the Woden Valley Youth Choir. She is the specialist choral director and adviser to the ACT Department of Education through the "Step into the Limelight" program, where she conducts a children's chorus of 400 and directs the Featured Artists. She has been invited to bring choirs to the ANCA Choralfest where she was also Program Manager, and the prestigious Festival of Voices in Tasmania. She taught the specialist aurally-based music program Pianorama at Bellchambers Music School where

she now helps mentor beginning teachers. She is a current Doctoral Candidate at the University of New England, where her research surrounds musical celebrity in the nineteenth century.



CARYN EASTMAN B.Ed., Dip.T., DipMusT., ATCL, LTCL, A.Mus.A., A.MusTCL. Caryn has been teaching instrumental music for 37 years. She teaches piano, keyboard, classical and modern guitar and strings. Caryn gained her first qualification at QUT as a classical guitar major. A second degree in Early Childhood Education was later studied at QUT. Two Trinity College London teaching diplomas were also achieved, adding the piano teaching pedagogy to her qualifications and later a Diploma in Piano Studio teaching from USQ. Caryn has always had a passion for the study of Theory of Music and holds two diplomas in this area, one from AMEB and one from Trinity College London. Caryn is also currently studying a degree in Special-Needs Education. Caryn currently teaches classroom music and instrumental lessons at All Saints School in a country town west of Brisbane called Boonah as well as examining for ANZCA, which she has been involved with since 1987.



JOHN MACKKEY At 47, John has accomplished many things. At 12 he won a classical saxophone scholarship and by 14 he was already performing professionally with some of Perth's most established jazz musicians. He performed on Perth's Young Entertainers at age 17. He was invited to become a member of the Young Australian Jazz Ambassadors in 1988 and continued touring and recording with them for several years, as well as television appearances on "Hey Hey It's Saturday" and The Sunday program. John has performed with many legendary international musicians including Ray Charles, B.B. King, Dame Kiri Tekanawa, Nat Adderley, Eddie Henderson, Roy Hargrove, Red Rodney, Kenny Werner, Bob Mintzer, Richie Cole, Johnny Griffin, Al Cohn, Woody Herman, Ralph Moore, Mark Levine, Don Rader, Ronnie Scott, Jim McNeely, Mike Nock and Australian legends including James Morrison, Vince Jones, Dale Barlow, Bernie McGann, Roger Frampton, Andrew Gander, Matt McMahon, James Muller, Carl Mackey, Jamie Oehlers, Troy Roberts, Jonathan Zwartz, Miroslav Bukovsky and many more.

John resided in Stockholm, Sweden from 1991-1994 and continued touring throughout Europe and the USA. A performance with USA jazz trumpeter Roy Hargrove was a notable experience. John also received lessons from USA saxophone gurus Lew Tabackin, Ralph Moore and George Garzone.

John was nominated for the Freedman Jazz Prize in 2001 and continues to nominate new artists for this honour.

John has been living in Canberra since 1999 and began lecturing at the ANU School of Music in January 2000. He has received teaching prizes from the College of Arts and Social Sciences, as well as the prestigious ANU Vice-Chancellor's Award for exceptional teaching. He has recently been invited into the Higher Education Academy in the UK as a Senior Fellow, and is excited about a recent co-invention with a colleague in the Physics and Engineering Department at ANU of an ergonomic saxophone stand that has potential to transcend different instruments. A patent has been recently confirmed and he will be taking the product to market in the near future.



JOHN BLACK is a graduate of the NSW Conservatorium of Music, John worked in Sydney as a professional musician until 1986, when he joined the faculty at the Canberra School of Music. He lectured in jazz piano, jazz arranging and composition as well as heading Australia's first Graduate Program in Jazz studies. In 1999 he travelled to Havana to study Cuban piano styles with Andres Alén. He has performed at both the Thredbo Blues and the Thredbo Jazz Festivals, The Australian Blues Festival and the Manly Jazz Festival, as well as in the Island Jazz Festival in Samoa. In 2011 he performed his boogie-woogie show "The Bar On the Wrong Side of the Tracks" at the Street Theatre. In 2013 he returned to the ANU School of Music, teaching jazz piano and running the Jazz Vocal Ensemble. 2014 saw a return to the Australian Blues Festival with three other piano players in a show "40 Fingers and 88 Keys".



GARY FRANCE is a native of Syracuse, New York, USA. Now living in Canberra, he performs professionally in the widest range of musical genres including jazz, commercial, world and classical musics. He received his Bachelor of Music degree (Music Education) in 1979 from the Crane School of Music, SUNY Potsdam, and his Master of Music degree (Orchestral Performance/Jazz) 1988 at the University of North Texas. Gary was recruited from the USA to Australia in 1986 by Richard Gill as the inaugural Lecturer in Drumset and Percussion at the Western Australian Conservatorium of Music. Prominent positions include: Head of Music WAAPA – Edith Cowan University, Head of ANU School of Music, Associate Professor of Music and Distinguished Artist in Residence at The Australian National University, Features Editor of PERCUSscene Magazine, Board of Directors Percussive Arts Society International, President and founder of the Australia Chapter of PAS and Board member SPEAK Percussion, and is presently the founder and director of The Groove Warehouse, an innovative institution that merges music educational practice with entrepreneurship. Gary France's

students hold prominent professional positions in contemporary drum-set/percussion and the arts industry throughout the world.



KATIE DE VRIE Much of Katie's childhood was spent on the stage. From her late teenage years, her gift as a musician and songwriter has taken her to festivals, community events, schools, cafes across Australia and around the world.

Katie's experience with and passion for, people has led her to engage with audiences through her songs, but also through music workshops and numerous speaking engagements. Her workshops cater for both instrumentalists and vocalists of all levels.

Her fourth studio album 'Brand New Day' released in April 2016 is inspired by the hope found in new beginnings. With themes of family, love, faith, and heartache, Katie draws inspiration from real life and weaves it into a musical journey. This album is an exciting, powerful and dynamic creation. The listener is captivated from the very beginning as they experience compelling contrast between simple reflective acoustic beauty and moving rock on their journey through the 10 tracks. Touring in both rural and city areas across Australia and beyond, Katie's songs of love, faith and life leave a lasting impression.

Working also as a music educator and vocal teacher, Katie combines her love of composing and performing to equip others. Katie is married to Mark and has three children.



DR. BRADLEY KUNDA B.Mus.(Hons.), PhD(ANU). Australian classical guitarist Bradley Kunda has been lauded 'among the best of his generation of world-class performers.' To date his concert career has seen him perform with some of Australia's leading ensembles and instrumentalists; he is a member of Australia's premier guitar quartet Guitar Trek, as well as the Brew Guitar Duo, and he has collaborated with a diverse range of artists in many of Australia's most prestigious festivals, including the Adelaide and Darwin International Guitar Festivals, the Canberra International Music Festival, and the Tyalgum Festival of Classical Music. Bradley was a frequent artist in the Australian Broadcasting Corporation's pre-eminent Sunday Live series, and has given concerts for Musica Viva Countrywide.

2013 saw Bradley as a finalist for the Music Council of Australia's Freedman Fellowship for Classical Music, placing him alongside the most promising of young Australian classical musicians. Among his many awards include First Prize in the Fifth International Competition "Festival de Córdoba" (Spain), a Canberra Critic's Circle Award (Australia), and the audience prize in the Nikšić International Guitar Competition (Montenegro).

A passionate exponent of contemporary Australian classical music, Bradley has premiered new works by composers including Peter Sculthorpe, Robert Davidson, Marc Isaacs and Richard Charlton. A talented arranger and composer himself, he has been featured in ABC Classic FM's Young Australian Composers series celebrating "Australian Music Month," and has been commissioned to write for various celebrated instrumentalists, including William Barton and Anthony Garcia. His latest composition, a suite for flute and guitar, was lauded by eminent conductor and educator Richard Gill as 'beautifully written, incredibly logical and really well written for the instruments. One feels every note is genuine. These pieces are true in every sense of the word.'

Bradley holds a doctorate in guitar performance from the Australian National University, where his mentor was eminent guitarist and pedagogue, Timothy Kain AM. He has taught into the degree programs at The Australian National University and the University of Newcastle. Bradley's recordings are available on ABC Classics (Australia) and Soundset Recordings (USA).



MATT WITHERS ABC Classics artist Matt Withers is an internationally acclaimed classical guitar performer who also forms part of Australia's premier guitar quartet Guitar Trek, headed by Matt's mentor and world-renowned classical guitarist Timothy Kain. Guitar Trek has recently released a new album featuring classical favourites by Tchaikovsky, Albeniz, Rodrigo, Satie, Brahms and many more! Matt also forms half of the Brew Guitar Duo, recognised as "a significant addition to the guitar landscape in Australia".

2015 saw Matt tour a solo program across New Zealand in partnership with Universities and Guitar Societies. In 2014, he was invited to perform concerts in France and to provide masterclasses at the renowned Uppsala International Guitar Festival in Sweden. Here, he had the opportunity to present on his passion, the Entrepreneurial Guitarist. Matt enthused other young classical musicians to work hard at their art and use innovative entrepreneurial techniques to further their musical careers.

Matt's passion to support emerging classical music and other young artists has also driven him to create the Matt Withers Young Australian Music Composition Competition to give an avenue of support, however modest, for emerging Australian

composers. Tertiary music students from across the country have taken advantage of this opportunity. In 2014 Matt performed the competition's winning pieces at an uplifting concert surrounded by the breathtaking views afforded by the National Arboretum's Margaret Whitlam Pavilion.



GRETA CLARINGBOULD holds a Bachelor of Music with Honours in Viola Performance, an ATCL in Violin Performance, and an AMusA in Performance singing. Greta is a former professional orchestral violist, leader of the Viola section in the New Zealand National Youth Orchestra and Chorister with the Wellington Cathedral Choir. Greta currently teaches voice and violin at Canberra Girls Grammar School, is the Conductor of the Girls Grammar School choirs Cantantes and Coro Da Camera, and is the Director of the iconic Canberra Children's Choir. Greta specializes in Renaissance and Baroque repertoire, especially Oratorio, Cantata and small ensemble, and regularly performs as a soloist in Canberra. In March 2016 Greta performed in the inaugural concert of the newly formed Canberra ensemble, Adhoc Baroque. She is an expert at executing long florid baroque runs with ease and clarity and has an extensive vocal range to top C. The Sydney Morning Herald: 'Soprano Greta Claringbould has a neat elegance in her delivery, skillfully executing ornaments and articulating every note of each run.'



AARON CHEW (Performer) is currently a Master of Music (Advanced) student at the Australian National University (ANU), studying under Emeritus Professor Larry Sitsky AM. He is expected to complete his Master degree in July 2016. He graduated in 2014 with a Bachelor of Music, majoring in Piano Performance and Psychology. His pre-tertiary teachers were the late Madam Ya Ching and Marie Cull. He gained his AMusA with Distinction in 2007 and his LMusA in 2010.

Aaron's awards and scholarships include the Janice Battison Memorial Award, the John Barrett and Tim Murray Scholarships at Canberra Grammar School, first prizes at National Eisteddfod Piano Competitions (including the Open Solo Recital, Open Solo J.S. Bach and Open Duet), the ANU Winifred Burston Memorial Prize, the Margaret Smiles Accompaniment Prize, the Iman Nassir Piano Performance Prize, Third Prize and People's Choice Prize in the inaugural Whitworth Roach Classical Music Competition. In 2016, Aaron received the Dennis Griffin National Piano Masters Scholarship. Most recently, he received a grant from the ANU Friends of School Music to participate in the 2016 (July) Golandsky Institute Summer Symposium in Princeton University, USA.

Highlights in recent years included recording a CD of Larry Sitsky's Piano Sonata No.4 'Sufi Path', performing with the former Head of ANU School of Music, Professor Peter Tregear, Israel-born international pianist Arnan Wiesel, and Emeritus Professor Larry Sitsky. He also performed in the ABC Sunday Live Series with one of Australia's most accomplished cellists David Pereira. He has performed as a Young Artist in Canberra International Music Festivals, Friends of School of Music concerts, ANU Graduation Ceremonies, Wesley Music Centre concerts, Government House, Canberra ArtSound FM radio and ABC 666.

Aaron is a passionate piano teacher who takes his teaching responsibilities very seriously. He strives to ensure that his students develop a correct, injury-free technique which will enable them to make music for years to come.

He is currently a member of the Golden Key International Honours Society, the ACT Keyboard Association and the Klavier Music Association.



GISELLE ROBERTS (Performer) studied piano at the Canberra School of Music with Joan Chia, then Susan Powell, and received a B.Ed in Music teaching in 1996. She won the Bach Open section in the Australian National Eisteddfod in 1998 and received her Associate Diploma in Piano Performance in 1991. Giselle was an accompanist for the Woden Valley Youth Choir from 1992–1996 with whom she toured America in 1996. After a 15-year break from performing, Giselle resumed lessons in 2012 with Professor Marcela Fiorillo, and in 2013 she received her Licentiate Diploma in Piano Performance. In 2015 she received a work-study scholarship to the Golandsky Institute's Summer Symposium at Princeton University and continues to study the Taubman approach with Dr. Therese Milanovic. She is currently preparing for her Fellowship Diploma and is studying with Emeritus Professor Larry Sitsky AM. Giselle has a vibrant and well-established piano teaching business and has now been teaching for over 28 years. She is also an active committee member of ACTKA (ACT Keyboard Association) and is the Vice-President of the Klavier Music Association. Together with her husband Kieran, they are the ACT Representatives for ANZCA.



MAUREEN GRIEVE AUA (Dip.Mus.), A.Mus.A., MIMT. Born in Adelaide, South Australia, Maureen Grieve commenced piano lessons at the age of five, completing Grade Seven (at that time the equivalent of current Grade Eight AMEB) at the age of eleven having achieved an Honours result in every grade. Over a period of nearly twenty years she competed regularly in Eisteddfods and other competitions winning many awards, and performed at a large number of concerts and special events. For six successive years she was chosen by audition to perform as a soloist, over five nights each year, in the Combined Schools' Music Festivals in the Adelaide Town Hall. She was also on the program each year for the prize winners' concerts held for the top examination students.

While still at Secondary school, Maureen commenced lessons with renowned concert pianist, Lance Dossor, and remained with him when she won a scholarship to study full time at Adelaide University Conservatorium. During this time she not only passed her Associate Diploma but also graduated after three years with both a Performance and Teaching Diploma. (At that time students majoring in practical subjects were granted a Diploma rather than a Degree).

Her long career in music has involved both private and secondary school teaching, accompanying and adjudicating, culminating in nearly 15 years as administrator of ANZCA, during which time she established an examiner training course. The diverse range of musical pursuits she has undertaken has given her a wealth of experience and understanding for her role as an examiner for which she travels frequently interstate and to Asia.



MAUREEN MILTON OAM, A.Dip.A., A.Mus.A., MIMT Maureen is a well-respected music teacher, performer, and examiner and Board Director with ANZCA, and regularly travels throughout Australia, New Zealand and Asia encouraging students of all ages with their musical studies. She is in demand as an adjudicator, masterclass presenter, duo pianist and choral conductor. Maureen's musical interests were nurtured from a very early age when she showed a passion for music at school. This subsequently led to many years of study, which culminated in performance Diplomas. Maureen's enthusiasm has continued and she has dedicated over thirty years of service to the Australian Children's Choir. In 2005 Maureen was awarded the Order of Australia Medal (OAM) for services to music and the Arts, particularly The Australian Children's Choir, of which she is now a Patron and Life Member.



KIERAN ROBERTS is a multi-instrumental musician, music teacher, songwriter, composer, and audio engineer.

As a musician Kieran was first trained on drums and percussion from age 9, before being invited to join the Canberra Big band as drummer at age 12 when the average age range at the time was 16-23. Following on, Kieran trained and performed extensively with the Canberra Youth Orchestra, Canberra School of Music Orchestra, Canberra Philharmonic, Canberra Opera, Sydney Sinfonia and the Canberra Symphony Orchestra. Kieran completed a Bachelor of Music in Classical Bassoon Performance in 1989 under the guidance of Mr Richard McIntyre OAM. Kieran was the recipient of conducting scholarships in 1985 and 1986. Concurrent with his classical education, Kieran taught himself how to play the piano, bass guitar and acoustic guitar and has performed with Australian rock music luminaries such as Stevie Wright, Russell Morris, Max Merritt, Kevin Borich, Lonnie Lee, Normie Rowe, Blackfeather and the Chain. Kieran's personal passion for songwriting led to him being National President of the Australian Songwriters Association from 2003-2005. Kieran has always deeply respected the process of teaching and began teaching students when he was 14. Since then he has continued to teach in many settings including for private instrumental tuition, songwriting tuition, full-time classroom teaching (primary, secondary and college), Music Therapy and Music for People with Disabilities. Creatively, Kieran now works from his home teaching and recording studio and is passionate about the development of new music software, sound sampling and ProTools composition. Kieran composes music for computer games and short films. Kieran is ProTools certified and is currently completing a Diploma in Audio engineering, writing a novel, and completing the final touches on his fourth CD of original songs.